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CONNECTED WITH THE ART.

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THURSDAY, JULY 8, 1841.

THE press of temporary and local subjects has hitherto constrained us from duly noticing a matter of the most serious import to the art, and of most dangerous tendency to the rising generation of her votaries,—we allude to the prevalent and increasing fashion of changing (we say perverting) the time and intention of a classical work in its performance, and experimenting according to the fancy or inclination of the player or conductor,—this new-fangled practice, or whim, or it may be caprice, is commonly known by the generic denomination of “New Readings.”

Without adverting to the obvious and trite reasoning, that an author is assuredly the best judge of his own meaning, we submit that it is not a little presumptuous in any one to assume that he can understand it better. We will not go the length to assert that every writer, or composer, or painter, or orator, is bound by the laws of nature and philosophy to be fully aware of what he himself intends to express, but we think we may readily come to the conclusion that the wisest amongst us cannot possibly comprehend such expressions more justly; hence, we are led to denounce the practice of “New Readings” as a flagrant injustice to any author, and an unequivocal crime against art when applied to the works of men who have become oracles in their particular spheres through the genius, and wisdom, and right judgment displayed in the very works so experimented upon and perverted. We are told that it gives a colouring and character to a piece of music, to separate and strain its contrasts to the widest possible extremity; but, though we admit the doctrine to be feasible in regard to the volume of tone, we are utterly opposed to it as respecting the measurement of time, and especially that frequent plunging from *allegro* down to *andante*, and darting up again into *presto*, so prevalent now-a-days, which, we believe, all sensible music lovers agree with us to be not only

hyperbolic, but maudlin and ridiculous,—an injustice to the work and its author, and a most pernicious example of bad taste in the artist by whom it is committed. We, for ourselves, object to the modern usage of putting on all the steam at the close of an overture, and finishing at double the speed commenced with and intended; this is, however, comparatively venial, for there is no slackening of the pace, or alternating and fluctuating, and consequently no evident joining or disjoining of the entire web: but the frequent breaks and knottings of a fine thread of fancy, the mechanically clumsy cutting up of a broad steady sunshine into iterated flashes, and the torturing of a continuous, flowing stream into occasional stagnancy and cascade, may bewilder and dazzle the idle and vitiated, yet cannot satisfy the mental, and will never advance the purpose for which such things were created—and thus we argue that the fashion or epidemic introduced by M. Liszt, of “colouring and characterizing” classical works, which, like all epidemics, affects the weak and sickly first, is dishonourable to his otherwise great talent, and utterly unworthy of any artist who can afford to be true to himself and just to others.

With respect to colouring—we once heard a pseudo connoisseur declare that he should like to have the Belvidere Apollo “tinted to the life,” when an honest, simple-hearted bystander remarked, that “if so, the statue must wear a cloak and trowsers, or the spectator would be tortured with the apprehension, lest it should suffer by summer flies, or chilblains in winter.” Now, we believe that Beethoven is well able to preserve himself if let alone; but if M. Liszt is to set an example of painting him red and white, sticking him over with patches of court plaister, and clustering his laurelled brows with auburn ringlets, we know not where the infliction is to stop, and suspect a suit of plate armour, or a Russian roquelaure of sables, will be found ultimately essential.

As for character—we recommend the student to remember the aphorism of Burke respecting “the sublime and the ridiculous;” and the remark of somebody else concerning the intimate connexion between “character and caricature:” an Engraver who should render a holy family of Raphael, each figure of a different stature and complexion; the one a Blackamoor, the other a Patagonian,—might possibly enhance the effect by contrast, but he would be written down a dunce, or a madman, and be justly entitled to rank with the highest aristocracy of those distinctions—so, the Devotee who persists in the self-torture of his Great Creator’s handiwork—so, the Musician who corrupts and degrades the labours of his enlightened masters, and the best benefactors of his art.

We have not enumerated the florescent embellishments, interpolated cadences, double octaves, and other monstrous innovations of the modern school, but the considerate reader, who requires a finger-post, and is willing to obey its precept, will perceive that all such pits and quagmires are included in our caution. Such a guide to the wanderer in music is the utmost we aspire to be, and to such wanderers alone do we write.

C.

ON THE NATURE AND INFLUENCE OF VOCAL MUSIC.

BY DR. BEATTIE.

Music would not have recommended itself so effectually to the esteem of mankind if it had always been merely instrumental; for, if I mistake not, the expression of music without poetry is vague and ambiguous; and hence it is, that the same air may sometimes be repeated to every stanza of a long ode or ballad. The change of the poet's ideas, provided the subject continue nearly the same, does not always require a change of the music; and if critics have ever determined otherwise, they were led into the mistake by supposing, what every musician knows to be absurd, that, in fitting verses to a tune, or a tune to verses, it is more necessary that *particular words* should have particular notes adapted to them, than that the *general tenor* of the music should accord with the general nature of the sentiment.

It cannot be denied, that instrumental music may both quicken our sensibility and give a direction to it; that is, may both prepare the mind for being affected, and determine it to one set of affections rather than another: to melancholy, for instance, rather than merriment, composure rather than agitation, devotion rather than levity, and contrariwise. Certain tunes there are, which, having been always connected with certain actions, do, merely from the power of habit, dispose men to those actions. Such are the tunes commonly used to regulate the motions of dancing.

Yet it is in general true, that poetry is the most immediate and most accurate interpreter of music. Without this auxiliary, a piece of the best music, heard for the first time, might be said to mean something, but we should not be able to say what. It might incline the heart to sensibility; but poetry, or language, would be necessary to improve that sensibility into a real emotion, by fixing the fancy upon some definite and affecting ideas. A fine instrumental symphony, well performed, is like an oration delivered with propriety, but in an unknown tongue; it may affect us a little, but conveys no determinate feeling; we are agitated, perhaps, or melted, or soothed, but it is very imperfectly, because we know not why. The singer, by taking up the same air, and applying words to it, immediately translates the oration into our own language; then all uncertainty vanishes, the fancy is filled with determinate ideas, and determinate emotions take possession of the heart.

A great part of our fashionable music seems intended rather to tickle and astonish the hearers, than to inspire them with any permanent emotions. And if that be the end of the art, then, to be sure, this fashionable music is just what it should be, and the simpler and more expressive strains of former times are good for nothing. Nor am I now at leisure to inquire, whether it be better for an audience to be thus tickled and astonished, than to have their fancy impressed with beautiful images, and their hearts melted with tender passions, or elevated with sublime ones. But if you grant me this one point, that music is more or less perfect in proportion as it has more or less power over the heart, it will follow, that all music merely instrumental, and which does not derive significance from any of the associations, habits, or outward circumstances above mentioned, is to a certain degree imperfect; and that, while the rules hinted at in the following queries are overlooked by composers and performers, vocal music, though it may astonish mankind, or afford them a slight gratification, will never be attended with those important effects that we know it produced of old, in the days of simplicity and true taste.

I would beg leave to put the following queries:—1st. Is not good music set to bad poetry as unexpressive, and therefore as absurd, as good poetry set to bad music, or as harmonious language without meaning? Yet the generality of musicians appear to be indifferent in regard to this matter. If the sound of the words be good, or the meaning of particular words agreeable; if there be a competency of hills and rills, doves and loves, fountains and mountains, with a tolerable collection of garlands and lambkins, nymphs and cupids, *bergères* and *tortorellas*, they are little solicitous about sense or elegance. In this respect, they seem to

me to consult their own honour as little as the rational entertainment of others. For what is there to elevate the mind of that composer who condemns himself to set music to insipid doggerel? Handel's genius never soared to Heaven, till it caught strength and fire from the strains of inspiration. 2ndly. Should not the words of every song be intelligible to those to whom they are addressed, and be distinctly articulated, so as to be heard as plainly as the notes? Or can the human mind be rationally gratified with that which it does not perceive, or which, if it did perceive, it would not understand? And therefore is not the music of a song faulty when it is so complex as to make the distinct articulation of the words impracticable? 3rdly. If the singer's voice and words ought to be heard in every part of the song, can there be any propriety in noisy accompaniments? And as every performer in a numerous band is not perfectly discreet, and as some performers may be more solicitous to distinguish themselves than to do justice to the song, will not an instrumental accompaniment be almost necessarily too noisy, if it is complex? 4thly. Does not the too frequent repetition of the same words in a song confound its meaning, and distract the attention both of the singer and the hearer? And are not long-winded divisions, or successions of notes warbled to one syllable, attended with a like inconvenience, and with this additional bad effect, that they disqualify the voice for expression by exhausting its power? Is not simplicity as great a perfection in music as in painting and poetry? Or should we admire that orator who chose to express by five hundred words a sentiment that might be more emphatically conveyed by five? 5thly. Ought not the singer to bear in mind, that he has sentiments to utter as well as sounds? And if so, should he not perfectly understand what he says as well as what he sings, and not only modulate his notes with the art of a musician, but also pronounce his words with the propriety of a public speaker? If he is taught to do this, does he not learn, as a matter of course, to avoid all grimace and finical gesticulation? And will he not then acquit himself in singing like a rational creature and a man of sense? Whereas, by pursuing a contrary conduct, does he not expose himself to be considered rather as a puppet, or a wind instrument, than as an elegant artist? 6thly. Is not church music more important than any other; and ought it not for that reason to be most intelligible and expressive? But will this be the case, if the notes are drawn out to such an immoderate length that the words of the singer cannot be understood? Besides, does not excessive slowness, either in speaking or singing, tend rather to wear out the spirits, than to elevate the fancy or warm the heart? It would seem, then, that the vocal part of church-music should never be so slow as to fatigue those who sing, or to render the words of the song in any degree unintelligible to those who hear. 7thly. Do flourished cadences, whether by voice or an instrument, generally speaking, serve any other purpose than to take off our attention from the subject, and set us a-staring at the flexibility of the performer's voice, the swiftness of his fingers, or the sound of his fiddle? And if this be their only use, do they not counteract, instead of promoting, the chief end of music? What should we think, if a tragedian, at the conclusion of every scene or of every speech in *Othello*, were to strain his throat into a preternatural scream, make a hideous wry face, or cut a caper four feet high? We might wonder at the strength of his voice, the pliancy of his features, or the springiness of his limbs; but should hardly admire him as intelligent in his art, or respectful to his audience.

But is it not agreeable to hear a *florid* song by a fine performer, though now and then the voice should be drowned amidst the accompaniments, and though the words should not be understood by the hearers, or even by the singer? I answer, that nothing can be very agreeable which brings disappointment. In the case supposed, the tones of the voice might no doubt give pleasure; but from mere instrumental music we expect something more than mere sweetness of sound, and from vocal music a great deal more. From poetry and music united we have a right to expect pathos, sentiment, and melody; in a word, every gratification that the tuneful art can bestow. But in mere sweetness of tone, the best singer is not superior, nay scarcely equal, to an *Æolian* harp, to Fischer's hautboy, or Giardini's violin. And can we without dissatisfaction see a human creature dwindle into mere wood and catgut? Can we be gratified with what only tickles

the ear, when we had reason to hope that a more powerful address would have been made to the heart.

But in speaking in this manner, by way of illustration, let me not be misunderstood. I firmly acknowledge the truth, that of all sounds, the one which makes its way most directly to the human heart is the human voice; and those instruments that approach the nearest to it are in expression the most pathetic, and in tone the most perfect. The notes of a man's voice, well tuned and well managed, have a mellowness, a variety, and an energy, beyond those of any instrument; and a fine female voice, modulated by sensibility, is beyond comparison the sweetest and most melting sound, either in or out of nature.

To conclude: a song to which we listen without understanding the words is like a picture seen at too great a distance. The former may be allowed to charm the ear with sweet sounds, in the same degree in which the latter pleases the eye with beautiful colours. But, till the design of the whole and the meaning of each part be made obvious to sense, it is impossible to derive any rational entertainment from either.

I hope I have given no offence to the connoisseur by these observations. They are dictated by a hearty zeal for the honour of an art, of which I have heard and seen enough to be satisfied that it is capable of being improved into an instrument of virtue, as well as of pleasure. If I did not think so, I should hardly have taken the trouble to write these remarks, slight as they are, upon the philosophy of it.

LETTER OF MOZART'S FATHER.

* * The family of Mozart arrived in London April 10th, 1764; and the future musical giant, then nine years of age, was immediately introduced to George III. and Queen Charlotte, at the palace. The following letter was addressed by the proud parent to a friend at Salzburg, his native place; and cannot fail of interest. ED. M. W.

London, 25 April, 1764.

* * * * *

"A WEEK after, as we were walking in St. James's Park, the king and queen passed in their carriage, and, though we were not dressed as when they first saw us, they nevertheless knew us, and not only that, but the king opened the window, and putting his head out and laughing, greeted us with head and hands, particularly Wolfgang. * * * On the 19th of May we were with their majesties from six to ten o'clock in the evening. No one was present but the two princes, brothers to the king and queen. The king placed before Wolfgang, not only pieces by Wagenseil, but of Bach, Abel, and Handel, all of which he performed *a prima vista*. He played upon the king's organ in such a style that every one admired his organ even more than his harpsichord performance. He then accompanied the queen, who sang an air; and afterwards a flute-player in a solo. At last they gave him the bass part of one of Handel's airs, to which he composed so beautiful a melody that all present were lost in astonishment. In a word, what he knew at Salzburg was a mere beginning of his present knowledge; his invention and fancy gain strength every day.

—A concert was lately given at Ranelagh for the benefit of a newly erected Lying-in-Hospital. I allowed Wolfgang to play a concerto on the organ at it. Observe—this is the way to get the love of these people."

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PROGRESS OF MUSIC IN THE UNITED STATES.

(From the North American Review for April.)

A GREAT revolution in the musical character of the American people has begun, and is, we trust, to go forward, like other revolutions, till its ultimate object be attained. Thirty years ago, all the music that could be heard in Boston was from half-a-dozen instruments in the orchestra of the theatre, and the so-called *singing*

of the several church choirs, with the accompaniment of the violoncello. It was a deplorable noise, but was the nearest approach to music that was to be heard in most of the churches, one or two only of which possessed an organ. The first public efforts at reform and the introduction of a better taste were made by the late lamented Buckminster, who took great and successful pains to make this part of public worship generally interesting in his own church. His efforts, however, were limited to that object, setting an example that was slow to be followed. It is nearly thirty years since "The Handel and Haydn Society" was formed, and collected all the persons in the city and vicinity who were able to perform Handel's music; and we recollect very well that it was thought a great achievement to sing the "Hailstone Chorus" through without stopping.

Twenty years ago, another Boston congregation followed the example of Buckminster, and a better style of music was introduced at the West Church by the personal efforts of one who, had he lived longer, would doubtless have effected much more for the cause of music. But the early death of W. H. Eliot deprived the community of a zeal and efficiency, the loss of which was felt in more than one department of the public welfare.

In 1832 a deep and lasting impression was made on the public mind and heart by the exhibition of the musical attainments of a class of juvenile performers, who had acquired their skill under the direction of L. Mason and G. J. Webb. These juvenile concerts were the precursors of the Boston Academy of Music, the object of which was to promote musical education in the community in every way which was within the reach of the association.

In 1835 the Odeon was opened, and concerts were given the succeeding winter, and have been kept up every year since, with a great variety in the kinds of music performed, and with a manifest improvement, in many respects, in the style of performance. No large choir had previously been so well trained in Boston.

The next prominent step in the progress of the Academy was the formation of a class of teachers of music, who have found it for their advantage to assemble annually, and hear lectures on the more important branches of the profession. A musical convention has sprung from this annual assembly, of which others are members besides the pupils of the Academy, and which will doubtless serve to extend the influence and the utility of the profession. It is one of the promising and satisfactory signs of the times, that the number of those who are induced to devote themselves to music as a means of subsistence is constantly increasing, thus proving the increase of the number of pupils.

The next, and the most important step taken by the Academy was, the introduction of vocal music, as a branch of elementary education, into the public schools. By this measure, not only is every child in the schools (two-thirds of the whole juvenile population of the city) receiving a valuable and delightful addition to his stock of knowledge and means of happiness, but every parent of every child is acquiring an interest in the art; although they may know little about it, yet they feel that their children are made happier and better by it, and they become attached to it from their natural fondness for their offspring. We consider this as the most important thing done by the Academy, or which can be done to promote the progress of music among us. The taste of all will be somewhat cultivated; and those who do not prove proficient in the practice will still have knowledge enough to understand what kinds of music are best worthy of attention, and who is best able to perform them. We shall therefore, in a few years, it is to be hoped, overcome the Bæotian ignorance on the subject of music, which, we lament to say, has hitherto characterized our community, and which we fear still prevails in many parts of the country.

Vocal music has been introduced into the schools on the systematic plan laid down by Mr. Woodbridge, who translated some of the best German elementary works on the subject, and Mr. Mason's *Manuel of the Academy*. In the beginning of 1838, vocal music was *ordered to form part of the regular system of instruction in the public schools*. The evidence of increased interest in music in the public generally is, the greatly increased attendance on the vast number of concerts now given. The little corps of Italian singers, Montresor and others, who were here five or six years ago, the Brothers Hermann, Mrs. Wood, Caradori, and Braham,

have given specimens of exquisite skill in the vocal department, while Seitz, and Rakeman, and Kossowsky, have given us an idea of what is meant by brilliant, finished, and expressive performance on various instruments. The Prague band and the Rainer family have shewn how much can be effected by mere precision in the performance of music of either kind, without any remarkable degree of refinement or expression.

Another circumstance which we regard as having been at once an indication and a means of progress is, the establishment of several musical periodicals. All of which have contributed, or are likely, we think, to contribute, their share towards directing attention to the subject, and forming the public taste.

The great point to be considered in reference to the introduction of vocal music into popular elementary instruction is, that thereby you set in motion a mighty power, which silently, but surely in the end, will humanize, refine, and elevate a whole community. Music is one of the fine arts. It therefore deals with abstract beauty, and so lifts man to the source of all beauty, from finite to the infinite, and from the world of matter to the world of spirits and to God. Music is the great handmaid of civilization, and should no longer be regarded as the ornament of the rich.

The ancient oracles were uttered in song. The laws of the twelve tables were set to music, and got by heart at school. Minstrel and sage are, in some languages, convertible terms. Music is allied to the highest sentiments of man's moral nature—love of God, love of country, love of friends! Woe to the nation in which these sentiments are allowed to go to decay! What tongue can tell the unutterable energies that reside in these three engines, Church Music, National Airs, and Fireside Melodies, as means of informing and enlarging the mighty heart of a free people!

CORRESPONDENCE.

GERMAN OPERA — THEATRICAL TRICKERY.

To the Editor of the MUSICAL WORLD.

SIR,—Last Thursday I found the "Freischütz" announced in the "Times" and other morning papers, and went to Drury Lane in the evening at eight o'clock, the usual hour of the commencement of the performance, when, on entering the theatre, I found the curtain had just dropped on the close of the first act. I, with another gentleman similarly situated, went immediately to the cashier, requesting our money back or a transfer for another evening, on the plea that *the change of hour had not been advertised in the papers*. He told us that he could not do it, but had no doubt that if Mr. Bunn was informed of it he would rectify it. After several applications to some servants of the establishment, I ultimately saw Mr. Bunn, when he declined interfering, on the ground that he had nothing to do with the statements of the press, and was only responsible for the contents of the bill, in which the hour had been stated. I have no doubt but other persons were equally disappointed, as some carriages drove up at the usual hour, and, I presume, those that alighted from them did not come with an intent to avoid the first act; neither should I think that all families go or send to look at the play-bill to know whether the hour of commencement has been changed, an occurrence not so very frequent. I, as a professional man, go to hear the whole of an opera, and not for the purpose of digestion or killing time. Should you think that there are amongst your readers persons with similar feelings, they will, perhaps, be glad of the information, to enable them to avoid similar disappointment and vexation.

Your constant reader,

A POOR MUSICIAN.

P.S. Why not put a notice up at the cashier's box? In my case, I should then not have thrown my money away, though disappointed in not hearing the last performance of the "Freischütz."

London, 5th July, 1841.

Our correspondent has just reason for complaint, and we believe might obtain his legal remedy. It is quite time that the public were on their guard against the managerial stage tricks, which have helped to ruin theatricals by disgusting their best supporters. Mr. Bunn's advertisement in a newspaper is, or ought to be, as binding as his playbills; but the play bills themselves are no oracles of reliance or truth, for they have asserted and promised many things this season which Mr. Bunn well knew at the time he sent them forth had no foundation whatever, and were never expected to be realized.—[Ed. M. W.]

REVIEW.

Original Psalmody. A Selection of Psalm and Hymn Tunes and Chants; to which are added, a Quartet and Chorus. By William Bradbury. London: Cramer and Co.—D'Almaine. Nottingham: Deardon.

WE are not aware whether the Psalm and Hymn Tunes &c. contained in this book be *original* or *selected*; but we feel tolerably certain, they are not both, as the title-page would lead us to believe, if the simultaneous belief in contradictions were possible.

Mr. B. in his preface says, that "he has deviated from the practice of many modern composers in Psalmody, by not introducing unmeaning fugues and useless repetitions, dividing of lines, &c., by which many beautiful Psalms and Hymns are spoiled."

There is an old adage, that "he who has glass windows should not throw stones;" it might perhaps have been as well had Mr. Bradbury thought of this before he wrote his preface. We entirely acquit Mr. B. of introducing any fugues either meaning or unmeaning into his Psalms. (Q. as to the reason?) But we beg to inform him that the Psalms which contain these *fugues* and *repetitions* (as he calls them,—*imitations*, as we should call them) are for the most part grammatically correct. How far Mr. Bradbury may be sufficiently guiltless, justly to presume to cast the first stone at previous Psalm composers and compilers, may be seen from what follows:—

In the 2nd page are the following faults,—the whole Psalm is barred in the wrong place; the Cæsura or strong accent always occurring on the second crotchet of the bar instead of the first. The beginning of the bar should be at the second crotchet, (as it is now barred.)

Page 3,—contains the following false relations,—between B flat and G natural in the first bar, and B natural and G sharp in the second, the ♯ on G followed by ♯ on D at bar 6th, and the ♯ unprepared in same bar.

Page 4,—the second section of the first chant ends in the key; this produces a monotonous effect, as the fourth section of course does the same. Bad progression of parts; progression from a minor third to an unison; F sharp in the counter tenor of the 3rd bar of 2nd chant going to F natural, and A of the treble going to same note. Bad treatment of ♯; ♯ on F followed by common chord on C.

Page 5,—Consecutive perfect 5ths between A flat and G flat of the bass, and E flat and D flat of the counter-tenor of 2nd bar; bad treatment of ♯ at the beginning of 2nd line; false relations between counter tenor D natural and base D flat, 3rd and 4th bars 2nd line; tenor going below bass to the destruction of the harmony, bar 5, line 2.

Page 6,—Tenor going below bass at bar 8, and almost entirely through the 2nd part of same Psalm; the ♯ on E 3rd bar, followed by ♯ on G, the 5th B flat, the discord vanishing altogether.

Page 7, bar 4,—bad treatment of ♯; bar 7, tenor below bass; bar 8, confusion between the keys of E flat and C minor, caused by bad treatment of the ♯ on A flat, and the ♯ on G; bar 12, false relations between F sharp of counter-tenor and F natural of treble; bar 12, hidden octaves B flat, E flat bass, C E flat treble.

Page 8,—first 5 bars, confusion of keys between G minor B flat and C minor, and between G minor and B flat in the last 4 bars, where the wavering between the F sharp and the F natural is remarkably unpleasant; there is in this Psalm something very like an attempt at the fugue or imitation so much complained of in the preface; the progression from the 8ve to the 7th, by similar motion, occurring between treble and bass at last bars but one and two of this page is very bad.

Page 9,—the 7th on D of the 2nd and 4th bars resolving on ♯ on G, the C the 7th rising to D, bars one and two, line 2nd; cross preparation of discords ♯ on D; the 4th, which is taken in the counter-tenor of the 2nd bar, is prepared in the tenor of the 1st bar. The tenor goes below the bass in the 5th bar of 2nd line, changing a common chord into a ♯.

We have not space to go any more into detail. There are 47 pages in this book, and we leave the reader to judge from the faults existing in the first nine pages what they are likely to be in the succeeding ones. The title-page says,—Arranged with *full organ or pianoforte accompaniments*. Every one knows, that is at all acquainted with the subject, that playing in pure parts, without doubling, produces no effect on the organ, (excepting in isolated bits,) unless you play on the Great Organ, and that tolerably full,—at least up to the 15th.

Les Caracteristiques Quadrilles Brillantes pour le Pianoforte. Composées par J. R. Ling. Duff and Hodgson.

L'Italienne. A brilliant set of Quadrilles. By J. R. Ling. G. Gange and Co., 19, Poultry.

These quadrilles are pretty much like quadrilles in general; they will do to dance to, and we suppose that is all which is necessary. In quadrilles, what with anticipations, ritardations, appoggiaturas, and passing notes, those outlaws of music, the bass and treble, have rarely too much connexion with each other, and the composer of these has by no means committed the heresy of going very far out of the beaten track; the harmonizing of the chromatic scale ascending and descending is as orthodox in this school as could be wished.

The Hamlet Quadrilles. Composed by John Clarke. Coventry and Hollier.

These quadrilles are decidedly better than the usual run of quadrilles. The melodies are clear, and if not remarkably new, are tolerably graceful. The *Pan-talon* and *L'Ete* we like very much; they are free from error, excepting where appoggiaturas are used with arpeggiated chords, as though the chords were struck and held. A remarkable instance of the bad effect of this occurs in the *La Poule* Quadrille, where G and A sharp sounded together, both go to B; and F sharp and F natural are sounded together, and both go to G; this is disagreeable; and in another place G and F sharp sounded together going to C. G is not particularly amiable. The coda to this quadrille, also, we neither like nor understand.

OBITUARY.

MADAME CATALANI.—This renowned and talented singer, who for many years outvalled every competitor in her art, died at her villa on the banks of the *Lago di Como*, on the 20th ult., lamented by a large circle of the most eminent for talent and rank in Europe. Madame Catalani was in her 61st year. Her first performance in London took place at the Opera House, December 13th, 1806. She was married at Lisbon previous to her arrival in England, to M. Vallebrequé, a Frenchman, but she retained the name she had previously rendered famous.

MRS. MOUNTAIN.—This amiable and talented lady, for many years the "Night-ingale" of the English stage, died at her residence near Hammersmith, on Saturday last, in the 70th year of her age. Mrs. Mountain (then Miss Wilkinson) made her *debut* at the Haymarket theatre in 1782; and was engaged at Covent Garden in 1786. Shortly after she was married to the then leader of the band, Mr. Mountain, who survives to be consoled for the loss of a most estimable partner, by the tender recollections of a happy union of fifty-five years. Mrs. Mountain retired from professional life in 1815. She was no less beloved than admired; and the memory of her virtues, and talents, and engaging manners, will not speedily pass away.

MUSICAL INTELLIGENCE.

Metropolitan.

MADAME SANTA'S CONCERT.

The metropolitan elections have been fatal to the concerts, which accounts for the limited attendance on Wednesday afternoon, the 30th ult., when this accomplished vocalist took her benefit at the Hanover-square Rooms; indeed, the agitation of the hour seemed to have infected the performers as well as Madame's patrons, for the programme was unattended to, and the uninitiated were repeatedly startled by the notes of a bass song in the place of a treble aria, and the appearance of a moustachioed lip when a cluster of coral and pearls was indicated. The performance, however, went off with considerable éclat; and Mesdames Hillen, F. Russell, Pilati, Mr. and Mrs. Balfe, Messrs. W. Seguin, Brizzi, Ricciardo, and Bassani, and the fair beneficiere, each and all "gave their sweet voices" in the triumphant return of Harmony. Messrs. Vieuxtemps, Benedict and Larivierre; M. A. Russo and L. Elena, (the two young Italians,) and Pilati, voted on the same interest, and were very instrumental to the success of the day.

SIGNOR LANZA'S CONCERT.

This performance took place on Thursday evening, and we rejoice to add that the Music Hall, Store-street, was well filled by the friends of this long-trying servant of the Art and the public.

Three Royal Academy students, Richards, Smith, and Goodban, played a trio of Beethoven for pianoforte, violin, and bass, in all but the very first style of excellence; Miss Essex and Miss M. Essex performed a duet for pianoforte and harp very pleasingly; Mr. Grattan Cooke gave a solo on the oboe; and Miss Farmer and M. Malibran executed a clever duet on pianoforte and violin. Miss Lanza, long a favourite of ours, sang many pieces with her wonted good taste and sensibility, particularly the ballad of "Alice Gray," which drew tears and plaudits from her auditors. Mr. Fraser repeated two songs, for which he appears to have a great partiality; in the former, "I'll love thee to the last," we cannot coincide with his taste, for a more irretrievably ugly affair is not within the range of our ballad acquaintance; Barnett's "Joy, joy!" is a very different affair, and merits all the applause Mr. F.'s fine organ produces for it. Mesdames. Ostergaarde, F. Russell, Norman, Cubitt, and Dolby, were very successful in a long list of favourite songs, duets, &c.; and Mr. Weiss executed Horseley's clever but dull song, "The Tempest," passing well. Mr. W. Ball attempted a sort of rivalry of Mr. John Parry, but—

—"what a falling off was there;"

his songs border very closely upon the regions of "the vulgar;" he has no voice, questionable humour, cannot play, and is evidently no musician. We recommend Mr. W. Ball to limit his *Grimacier perpetrations* to the flash "spreads" of our boy-aristocracy and second-rate evening coteries—their legitimate field; and to spare us the pain of rebuking such anomalies at a musical performance.

Signori Lanza, Cittadini, and Perez alternately presided at one of Zeitter's grand pianofortes.

ROYAL SURREY THEATRE.

Music is going on prosperously here; "Fra Diavolo" has been added to the stock of operas, and with Dibdin's "Quaker" and Shield's "Castle of Andalusia," attracts crowded audiences nightly. Miss Romer sustains her original part of Zerlina, with matured excellence, and Mr. Wilson makes a better Fra than any

one in the range of our English acquaintance. This is no very high commendation, for even Braham was but a caricature of the French artist, for whom the part was written; but it is something to be the grenadier of the dwarfs. Mr. Stoker plays Lorenzo discreetly; his voice is a limited one, but he never attempts what he cannot reach, and consequently succeeds.

SURREY ZOOLOGICAL GARDENS.

The attraction of this delightful promenade is undiminished, and the performance of Mr. Godfrey's wind-band improves daily. The overtures to *Egmont* and *Lac des Fées* were capitally played on Tuesday, wanting only a few more instruments to sustain the middle or violin portions of the pieces, to render their execution perfect. We wish the proprietor would raise the roof of his orchestra, which at present confines the tone, and, to those of the audience nearly located, presents a tubby sound, or such as might be expected to proceed from a number of performers shut up in a box; (query—a bandbox?) it is the only fault we can find with the liberal arrangements of this charming and popular place of resort and recreation.

GERMAN OPERA.

The performances of Herr Schumann's company terminated last night. The season has been anything but a prosperous one to the undertaker, Mr. Andrews, of Bond-street, who is said to be minus several thousands; and the whole affair has tended to weaken, if not destroy, the favourable impression created by the company last year. We sincerely thank the Germans for the one lesson they have taught us, of dramatic choral propriety, and wish them a safe and pleasant voyage home again.

Foreign.

PARIS.

(From our own Correspondent.)

There have been two very substantial reasons for my recent silence—first, Paris just now offers but very little musical news to write about; and, second, I have not been here to collect it. I took a run,—*pardonnez*,—a snail's gallop, to Cologne, at Whitsuntide, invited by the announcement of a musical festival, and have little to say beyond the fact that we had three days of good music, and that the German musical *exécutif*, if not of the *plus haut genre*, is the most serious, downright, in earnest, of any that I have encountered. The selection consisted of a new Oratorio, by one Herr Klein, entitled "David," a very clever but dry piece of business, Cherubini's famous mass, a new overture by Kreützer, (not him of "Lodoiska" immortality,) Gluck's overture to "Iphigenie," and the ninth symphony of Beethoven,—the whole very creditably got through by an orchestra and chorus of about three hundred; and the festival was wound up by certain railroad junkettings, *bals champêtres*, and other merriments; in all which there was so evident an air of "staid sobriety," that I at once saw the etymology of the fashionable French journal phrase for musical doings—"une grande solennité!"

You have, of course, heard of the production of "Freischütz" at l'Académie Royale, supplied with recitatives by Berlioz, the inflexible law of the "Grand Opera" not permitting a single word to be "spoken." The veriest ultra-conservative would, I believe, vote for reform in this case, did he but hear the injurious interpolations which this law has occasioned. Weber knew the effects he meant to produce; and every other theatre in musical Christendom (Italy is now-a-days an apostate, if not an infidel land) has proved that his judgment was well founded. Now, alas! the undying laurel-tree is so loaded with hollyhock and sunflowers,

that its branches are borne down, and its vivid green looks sear. If recitatives were imperatively essential, a real genius would have supplied them with a sparing and trembling hand, and would have taken care that their simplicity should not interfere with Weber's design; but M. Berlioz is none of that squeamish sort of person,—a crusader in art, he has felt that he ought to be in the ranks with Weber, not his modest page, and he has interlaced the whole opera with accompanied dialogues requiring six harps, four bassoons, &c. &c., more than the original score details, or its author ever dreamed of. Such, with the introduction of a ballet in the "Bridemaid's scene," to airs from "Preciosa," the dancing music from "Oberon," and *l'Invitation a la Valse* scored out to a ponderous piece of obesity, serve to neutralize the effect of the excellent band, adroit chorus, and capital *mis en scene*, and render the most spirit-stirring drama now on the stage, both heavy and ennuyant. The singers who support the roles do but little for the opera. Madame Stoltz, with a *contralto* voice, is thrust into the heroine, and consequently the charming *scena* is reduced to D, and the rest of her music perfectly opiated; Madlle. Nau has the merit of doing justice to the text; M. Marié is neither so good a Max as Haitzinger, nor so good a singer as our own T. Cooke; M. Bouché makes a very second-rate Caspar; and the rest are a few shades below the *mediocre*. With all these drawbacks, the "Freischütz" is popular. I was not present on the first performance, when, I am told, the ballet was unmistakably hissed; (it has since been curtailed;) but to the honour of the opera *habitués*, the overture is nightly encored, and all the gems duly honoured. M. Habeneck and his band of seventy-seven, now swelled to about one hundred, did their duty right nobly, saving a little tendency to precipitation in the time of the movements, an error very prevalent in the French orchestra; and the chorus beat the "celebrated Germans" (as friend Bunn is wont to say) fairly out of the field.

A sprightly one act piece was produced on the 26th June, at *l'Opera Comique*, with complete success; it is called *Les Deux Voleurs*. The music by M. Girard, the *chef d'orchestre* of the establishment, though a maiden effort, is extremely dramatic, and in good taste; and the orchestration evinces a thorough knowledge of the ingenuities of composition. Another one act piece—the music by M. Clapisson—is in rehearsal; for they never stand still for a day at *l'Opera Comique*. M. Halévy has finished the second act of his new opera. Madame Albertazzi has refused several provincial engagements, and is gone to Italy to bring out her sister, Miss Howson, at one of the principal theatres. Madame Dorus has returned safe from London; and, I fancy, very well pleased with her reception.

Hotel de l'Isle d'Albion,
Rue St. Thomas du Louvre, 3me Juillet, 1841.

GERMAN MUSICAL FESTIVAL.

The third musical festival of the Northern Germans takes place at Hamburg on the 5th, 7th and 8th July inst. On the first day they will perform Handel's *Messiah*, under the direction of Dr. F. Schneider; on the second day, Weber's overture to *Euryanthe*, an overture of Beethoven's, and his *Sinfonia eroica*, will be performed; and on the third day, a performance of sacred music will take place at St. Michael's Church, under the direction of F. W. Grund; the number of performers is limited to five hundred.

BERLIN.

Three new operas are in preparation at the King's Theatre: *Hans Sachs* by Lortzing, *Genoveva* by F. Huth, and the *Hirtin von Piemont* (The Shepherdess of Piedmont) by A. Schäfer. An Italian company has taken the Königstädter Theatre for thirty-six performances. The first production was Donizetti's *Lucrezia Borgia*, in which Signora Felicita Forconi as Lucrezia, was received with loud applause; Donizetti's *Gemma di Vergy* followed; but the only successful production was Rossini's *Barbiere*; here was music the audience could appreciate, and the singers found themselves at home. Paltrinieri has a fine

barytone voice, and was most effective as Figaro. *Lucia di Lammermeur* is to follow. M. Mendelssohn has entered on the duties of his office as deputy *maitre de chapelle*, and is now superintending the reproduction of *Die Huguenotten* at the Grand Opera House: his salary is about 430*l.* per annum; that of Meyerbeer's, the *maitre de chapelle*, is considerably more.

ST. PETERSBURG.

A concert recently was given by the Noblesse in aid of the Patriotic School Society, at which the celebrated "Sontag," now the Countess Rossi, consented to sing, and delighted a multitudinous audience by her undiminished artistical excellence and fascinating manners. The emperor, empress, and all the royal family and court were present, and expressed their admiration in the most unequivocal way. The countess also assisted at two subsequent charitable performances; and her execution of a national air, *I doucha, noye douchenska* (My love, my little love), was received with tumultuous enthusiasm. All the principal native musical talent was combined on these benevolent occasions; including Mesdames Peterhoff and Ozeroff, Messrs. Samoylow, Baladine, and Wolkoff, the principal native vocalists, and Mdle. Sabine Heinefetter, who both as a singer and actress has greatly distinguished herself in Russia. Also Colonel Alexis Lvoff, a wonderfully fine violinist; Ghys, the Russian Paganini; Dreyschok, the pianiste who is thought to rival Thalberg; Glinka, composer of the first native opera, &c. &c.

Miscellaneous.

PHILHARMONIC SOCIETY.—The Annual Meeting of the Members took place on Wednesday, the 30th ult., when Messrs. Anderson, W. S. Bennett, H. Blagrove, T. Cooke, F. Cramer, Lucas, and Sir George Smart, were chosen directors for the next season; and Miss Louise Bendixen, Miss Dolby, and Miss Lindley, were elected lady associates. Messrs. Dorrell, W. Cramer, and Balfe, were also elected associates. Messrs. Potter and Moscheles, were first balloted as directors, but declined to serve, on the ground of their numerous professional engagements. The efficient officers of the society were re-chosen: Mr. Watts, secretary; Mr. Calkin, librarian; Mr. Goodwin, copyist; Messrs. Anderson and Griffin, treasurers, &c.

M. VIEUXTEMPS.—"Yesterday, the young Vieuxtemps, an infant scarcely eight years of age, made his *début* at the concert of his master, M. de Beriot, and contributed not a little to the gratification of the company."—Extract from a Paris paper of the 14th March, 1829.

MICHEL ANGELO RUSSO.—Last Thursday evening this youthful Neapolitan pianiste had the honour to perform at Buckingham Palace, before her Majesty, her illustrious consort, and their majesties the King and Queen of the Belgians; from all of whom he received testimonies of flattering and marked attention, particularly from her Majesty, who called him to her, and conversed with him for a considerable time in French.

MUSICAL MIGRATION.—M. Liszt left London on Saturday, to attend the Hamburg Festival; after performing there, he proceeds forthwith to St. Petersburg, perching at a few resting places in his flight, where he will doubtless peck a few grains, and chirp to some tune.

PROFESSIONAL CHORAL SOCIETY.—The weekly practice of this laudable Institution is discontinued till October, when they will again take place at the Hanover-square Rooms, on Wednesdays and Fridays, as usual. It is to be hoped, for the sake of the members, and of *effective* chorus singing, that the directors of country Festivals will profitably fill up the interregnum, by enlisting the professional choristers for their several performances.

THE ROCK HARMONICON.—This very curious construction, of about forty pieces of stone, tuned to the diatonic scale, by a country mason, who worked in a quarry

in the Skiddaw mountain, after thirteen years of toil and labour, may be daily heard at 75, Lower Grosvenor Street. Three sons of the inventor play upon it, in a very charming manner, in three distinct parts, by striking the stones with mallets covered with leather. We recommend the lovers of music, as well as the encouragers of native genius, to go and hear the rustic youths perform upon their *hard* instrument, which however, produces very *soft* tones.

MELODISTS' CLUB.—The last meeting of the season took place on Thursday, in the Freemasons' Hall, when about seventy gentlemen dined, Lord Saltoun in the chair. The following musical persons were present:—Messrs. Bishop, Parry, King, Blewitt, Bellamy, T. Cooke, Terrail, Hawkins, Fitzwilliam, Hobbs, Moxley, Allen, Collyer, H. Gear, Hatton, Turle, Phillips, and Sir George Smart, Messrs. Vieuxtemps, G. Cooke, L. Moss, and Moscheles. When the cloth was removed, *Non Nobis Domine* was extremely well sung; and in the course of the evening the following glees were performed in a very admirable manner:—Callcott's "Queen of the Valley," T. Cooke's "Fill me, boy," and Bishop's "Foresters." Mr. Hobbs sung his prize ballad, accompanied by Sir George Smart; and Mr. Allen sung Blewitt's prize rondo, accompanied by Mr. Bishop. Songs were also sung by Messrs. Hatton, Collyer, Fitzwilliam, &c. M. Vieuxtemps played a rondo on the violin, accompanied by Mr. Moscheles, in a style of excellence that baffles description; it was a display of talent seldom equalled; we scarcely need add that the applause was most rapturously bestowed; in fact, the company cheered the modest and eminent artist at the conclusion. Mr. Grattan Cooke gave a very pretty fantasia on the oboe, with great taste and expression; and Mr. Moscheles excelled himself, in an extemporaneous performance on a fine Broadwood grand pianoforte, in the course of which he brought in Beethoven's March from the C minor symphony, with a force and energy which drew forth several rounds of applause that made the hall ring again. Ollivier's Royal Choremusicon was introduced, and Mr. Lewis Moss developed its various powers and capabilities in a very clever and effective manner, his efforts being duly appreciated by the company. Lord Saltoun announced that he would place ten guineas at the disposal of the committee, towards the prizes for next season; and the Club, after passing a most delightful evening, closed its sixteenth season, with the following sentiment—"Harmony all over the World."

ROYAL ACADEMY OF MUSIC.—A memorial, signed by all the principal professors, has been presented to Mr. Cipriani Potter, praying him, in his function of principal, to suggest to the noble directors of the institution the necessity of appointing an efficient annual examination of the pupils, in lieu of the hurried and slovenly ordeal hitherto practised. Mr. Potter, for his own credit as well as that of his brother professors and the institution, should shake off the indifference, so foreign to his nature, which he has for some time evinced towards the academy, and which threatens its vital health, like the gathering of the worm round the stem of an orange-tree.

PRUSSIAN MILITARY MUSIC.—The King of Prussia has directed a collection of the airs and marches used in his army to be printed. It contains fifty-nine slow marches, among which are compositions by Frederick the Great, Frederick William III., and the present Crown Prince of Hanover; and 118 quick marches, the composition of the Princess of Prussia, Spontini, Mozart, Beethoven, and other distinguished writers. Besides these are twenty-nine marches especially composed for the use of the cavalry, among which there is one written by the Princess Albrecht, whose consort is a general in that branch of the Prussian service.—*Farley's Bristol Journal*.

MUSIC OF THE WEEK.

Italian Opera—this evening, Saturday, and Tuesday.

Promenades Musicales at the Surrey Zoological Gardens — this evening, Monday, and Tuesday.

Operas at the Surrey theatre every evening.

WORKS RECEIVED FOR REVIEW.

"Brilliant Rondo"—B. R. Isaac. "Classical Practice," No. 6—W. S. Bennett.
 "Chefs d'Œuvres of Mozart," No. 31—C. Potter.

TO CORRESPONDENTS.

In answer to numerous applications and complaints from our provincial friends, it is respectfully stated that the "MUSICAL WORLD" is published EVERY THURSDAY, AT TWELVE O'CLOCK, so that London readers may be supplied in the course of the afternoon, and country Subscribers will receive their copies by the same evening's post, or through their respective agents in the district where they reside.

The terms of subscription for stamped copies, which ensures the most punctual delivery, are—sixteen shillings per annum, or four shillings per quarter, paid in advance. Parties requiring a single number may receive it promptly per post, by enclosing a four-penny piece in their order, *post paid*, to the office of the Journal in London.

Correspondents are requested to observe, that all letters for the Editor, Works for Review, &c., must henceforth be sent, post and carriage free, to the care of Mr. H. Cunningham, at the MUSICAL WORLD OFFICE, No. 1, St. Martin's Place, Trafalgar Square. Many delays and disappointments having occurred through their being addressed to the former publishers. It is also necessary to notice, that communications received after Tuesday cannot be available for the current week's number.

"P."—We are just sufficient Freemasons to know that all good and accepted brothers know how to keep a secret when they have obtained it.

"C. B."—Our correspondent does not, surely, turn over our pages attentively, or he would find every week some mention of the matters he requires. Mr. Thomas Flynn, of Sackville Street, is our Dublin agent, and will be happy to receive C. B.'s order for any number of copies.

A correspondent writes respecting the "Messenger." We cannot obtain the number. Will he favour us with it?

The secretaries of the Motet Society are requested to forward a copy of the prospectus of their institution, when a correct account will be inserted. Their note to the Editor was without address, or he would have attended to their wish this week.

"H. Dyte."—The third paragraph above is our best excuse.

"J. W. H." is thanked.

"Zeno," "T. D. H.," "Wilhelmina," "Catgut," "Amateur," "Candide," "Musicus,"

"O. P. Q.," "2538." Patience, good friends, and ye shall all be appeased, if not sated.

LIST OF NEW PUBLICATIONS.

PIANOFORTE.

Collection of Beethoven's Works by
 Czerny, No. 26.—La Stessa, La Stes-
 sissima, Variations in B flat - - - Wessel
 Ditto, No. 27.—Polacca from Le
 Nozze disturbate, Variations in C - - Ditto
 Tarentule (La), Deux Airs de Ballet sur
 les motifs de, No. 1, La Tarentule;
 No. 2, Le Galop, par Rosellen - - Boosey
 Tarentelle de la Garde Royale, as played
 by the Band of the Grenadier Guards - - Ditto
 Lanner Die Schwimmer Walker, for four
 hands - - - Ditto
 Dohler Divertissement sur l'Opera Le
 Guittarero, op. 35 - - - Ditto

MISCELLANEOUS.

Clinton, J.—Beethoven Variations, See
 the conquering hero comes, arranged
 for pianoforte and flute - - - Wessel
 Schulz, L., and Clinton, J.—Le Delizie
 dell' Italia, Eighteen select Italian me-
 lodies for guitar and piano - - Ditto
 Thalberg.—Le depart de Paris, Grand
 divertissement in F, for horn and
 piano - - - Ditto

Czerny's Rondino from Roberto Dever-
 eux - - - Chappell
 Jansa, L.—Gems of the Opera, a Selec-
 tion of airs arranged for the violin and
 pianoforte, No. 1, La Sonnambula - Ewer
 Kalliwoda.—Duetino for the violin and
 pianoforte, op. 3 - - - Ditto
 Lachner, J.—Think of me, Song with
 pianoforte and horn, or violoncello - Ditto

HARP AND PIANO.

Labarre, (Th.) Duo from Le Brasseur de
 Preston, op. 95 - - - Chappell
 Larivière, E.—Ma Normandie, with Va-
 riations - - - Ditto
 Larivière, E.—La Folle, with Variations - Ditto

VOCAL.

Curschmann.—Series of German Songs,
 No. 207, Oh, go not through the wood
 so dark - - - Wessel
 Halevy.—Pendant la Fête, romance - Chappell
 Vogel, Adolphe.—L'Ange Déchu, melodie - Ditto
 O colli, O valli Melodia Svezzero Acco-
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MUSICAL ANTIQUARIAN SOCIETY.

THE Members are informed that **WILBYE'S FIRST SET OF MADRIGALS** are now ready for delivery at Chappells, No. 50, New Bond Street.

Also, **THE ORGAN PART TO BYRD'S MASS.**

PURCELL'S OPERA OF DIDO AND AENEAS (the 3rd publication) will be ready on the 31st of this month.

July 6th, 1841.

A YOUTH, aged 18, who has served five years in the Musical Profession, (particularly to the study of the Pianoforte) wishes to place himself for two years with a Professor, to complete his studies, and to whom his present knowledge may be an acquisition. Address, Mr. Ward, at Mr. Laven's Music Warehouse, 28, New Bond-street, London.

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